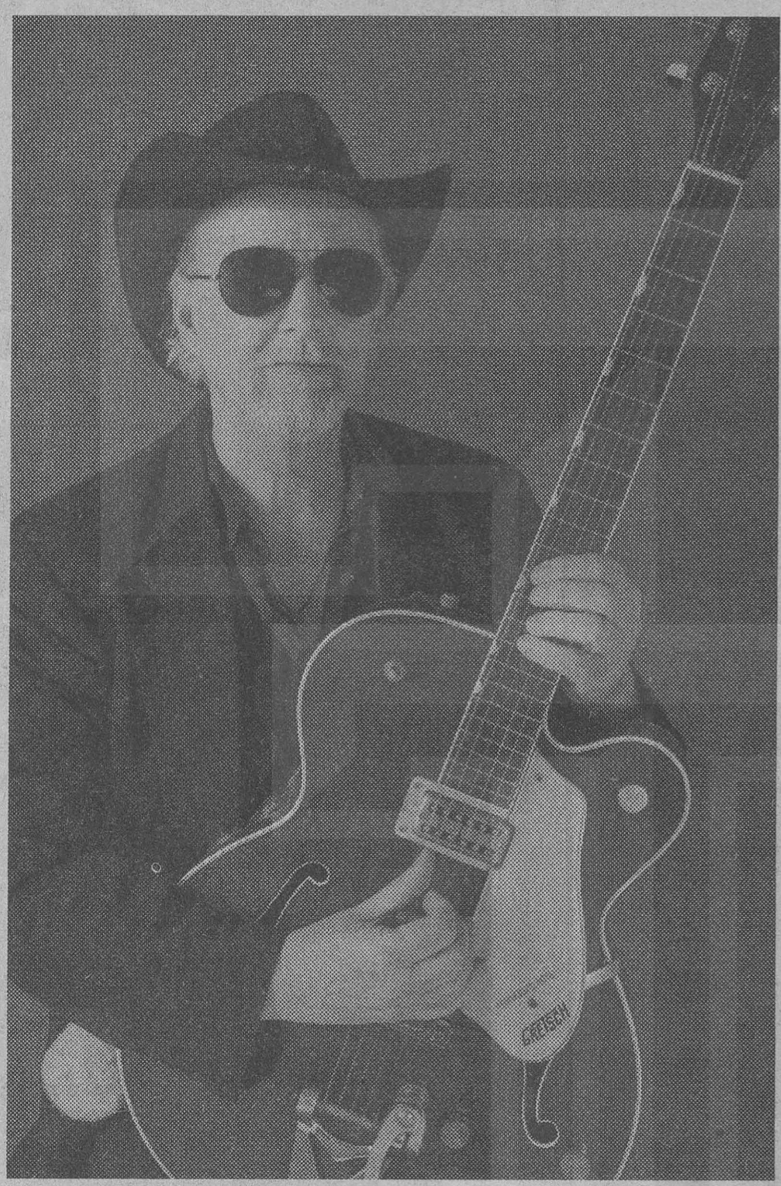
3rd COAST MUSIC

JERRY MILLER

#196/285 MAY 2013



FREEFORM AMERICAN ROOTS #164

•

ROOTS BIRTHS & DEATHS

•

'None Of The Hits. All Of The Time'

REVIEWS

✻✻✻✻✻

(or not) Nate Gibson & Friends

•

Nathan D Gibson *The Starday Story*

•

Kmberley M'Carver

•

VA • Joel Savoy's Honky Tonk Merry-Go-Round

•

VA • The Best Of Ripsaw Records Vol 3

2013 FOLK ALLIANCE OFFICIAL SHOWCASE ARTISTS INCLUDED

Sam Baker (Austin, TX)
Del Barber (Winnipeg, MB)
Baskery (Stockholm, Sweden)
David Berkeley (Santa Fe, NM)
Birds Of Chicago (Chicago, IL)
Breabach (Glasgow, Scotland UK)
Brother Sun (Chicago, IL)
Ben Caplan (Halifax, NS)
Carolina Story (Nashville, TN)
Sam Carter (London, England UK)
The Coal Porters (London, England UK)
Judy Collins (Seattle , WA)
Rose Cousins (Halifax, NS)
Ronny Cox (Los Angeles, CA)
Catie Curtis (Boston, MA)
De Temps Antan (Saint-Norbert, QC)
Dry Bones (Winnipeg, MB)
Antje Duvekot (Boston, MA)
Ana Egge (Brooklyn, NY)
Elephant Revival (Nederland, CO)
Ellis (Minneapolis, MN)
Betse Ellis (Kansas City, MO)
Stephen Fearing (Halifax, NS)
Melissa Ferrick (Newburyport, MA)
Fish & Bird (Vancouver, BC)
Michael Fracasso (Austin, TX)
David Francey (McDonald's Corners, ON)
Tony Furtado (Portland, OR)
Gangstagrass (Brooklyn, NY)
Ariana Gillis (Toronto, ON)
Seth Glier (Shelburbe, MA)
Dave Gunning (Pictou, NS)
Hot Club of Cowtown (Austin, TX)
Howling Brothers (Hermitage, TN)
The Jerry Cans (Iqaluit, NU)
Marlyn Joseph (Cardiff, Wales UK)
James Keelaghan (Perth, ON)
Kilmarnock Edition (Glasgow, Scotland UK)
The Kruger Brothers (North Wilkesboro , NC)
Jim Kweskin (Los Angeles, CA)
Jimmy LaFave (Austin, TX)
Jordie Lane (Melbourne, Victoria Australia)
Sam Lee (London, England UK)
Locarno (Vancouver, BC)
Rebecca Loebe (Atlanta, GA)
The Lost Brothers (Dublin, Ireland)
Claire Lynch Band (Nashville, TN)
Madison Violet (Toronto, ON)
Mike Mangione & The Union (Milwaukee, WI)
Harry Manx (Saltspring Island, BC)
The Mastersons (Brooklyn, NY)
Matt the Electrician (Austin, TX)
The Milk Carton Kids (Los Angeles, CA)
Parker Millsap (Purcell, OK)
Anais Mitchell/Jefferson Hamer (Marshfield, VT)
Ruth Moody (Winnipeg, MB)
Gurf Morlix (Austin, TX)
New Country Rehab (Toronto, ON)
Grace Pettis (Harrisonburg, VA)
Steve Poltz (La Jolla, CA)
Karine Polwart (Edinburgh, Scotland UK)
Joe Pug (Austin, TX)
Darryl Purpose (Nederland, CO)
Ranchers for Peace (Cambria, CA)
Red Molly (New York, NY)
Rev. Peyton's Big Damn Band (Nashville, TN)
Pharis & Jason Romero (Horsefly, BC)
Roosevelt Dime (Brooklyn, NY)
T-bone Shtax (Galway, Ireland)
The Sojourners (Vancouver, BC)
Spuyten Duyvil (Yonkers, NY)
Star & Micey (Memphis, TN)
The Stray Birds (Lancaster, PA)
April Verch (Pembroke, ON)
Whiskey Shivers (Austin, TX)
Andy White (Belfast, N. Ireland)
Ken Whiteley (Toronto, ON)
Dar Williams (Cold Spring, NY)
Natalia Zukerman (Brooklyn, NY)

and many many more.....

FREEFORM AMERICAN ROOTS #165

REAL MUSIC PLAYED FOR REAL PEOPLE BY REAL DJS

DURING APRIL 2013

#1 Yvette Landry: No Man's Land

(Soko) *ATC/*BL/*FH/*LB/*MP/*OAM

2 **Willie Nelson & Family: Let's Face The Music And Dance** (Legacy) *CP/*RH/*WR

3 **Steve Earle & The Dukes: The Low Highway** (New West) *CS/*JB/*MW/*RF/*RW

4 **Jerry Miller: New Road Under My Wheels** (Signature Sounds) *BR/*KR/*PGS

5= **Eric Brace & Peter Cooper: The Comeback Album** (Red Beet) *EW/*GS/*JW/*TF

Shannon McNally: Small Town Talk (Sacred Sumac) *JF/*TG

6= **Wayne Hancock: Ride** (Bloodshot) *EB

The Mavericks: In Time (Valory) *BP/*CTS/*GG

Shinyribs: Gulf Coast Museum (Nine Mile) *AMS/*BB/*MM

7 **Deadstring Brothers: Cannery Row** (Bloodshot) *DF

8 **The Black Lillies: Runaway Freeway Blues** (North Knox) *DWB/*OO

9 **Lisa Biales: Singing In My Soul** (Big Song) *AN/8DC/*LMG

10= **Son Volt: Honky Tonk** (Rounder) *PP/*TL

Luke Winslow-King: The Coming Tide (Bloodshot) *JP/*TJ

11 **VA: Unsung Hero; A Tribute To The Music Of Ron Davies** (Little Chickadee) *AB/*MI

12= **Rebekah Pulley & The Reluctant Prophets: Tralala** (Lucky Bird) *RG

Nora Jane Struthers & The Party Line, Carnival (Blue Pig) *AH/*ES

13 **Kelly Willis & Bruce Robison: Cheater's Game** (Premium) *GRR

14= **Howlin' Brothers: Howl** (Ready Made) *KC

Steve Martin & Edie Brickell: Love Has Come For You (Rounder)

The Mercy Brothers: Holy Ghost Power! (Rootsy) *MB

15 **Beth Lee & The Breakups: One More Time Again** (self) *RS

16= **Emmylou Harris & Rodney Crowell: Old Yellow Moon** (Nonesuch)

Ruth Moody: These Wilder Things (True North) *CJ

17= **Patty Griffin: American Kid** (New West) *N&T

Gurf Morlix Finds The Present Tense (Rootball) *TR

Kacey Musgraves: Same Trailer Different Park (Mercury)

19 **The Wheeler Brothers: Gold Boots Glitter** (Bismeaux) *GM

20 **Peter Rowan: The Old School** (Compass) *AG

21 **Semi-Twang: The Why And The What For** (Faux Real) *JZ

22= **The Steel Wheels: No More Rain** (self)

VA: The Best Of Ripsaw Records Vol 3 (Part) *JT

The Will Callers: What Else Is Left (Mystery Egg) *JM

23= **Jim Gaudet & The Railroad Boys: Reasons That I Run** (MH)

Melissa Greener: Transistor Corazon (Anima) *MJM

Hymn For Her: Lucy & Wayne's Smokin' Flames (self) *SS

Garrett Lebeau: Rise To The Grind (Music Road)

*XX = DJ's Album of the Month, see chart IDs at tcmnradio.com/far

NATHAN D GIBSON WITH DON PIERCE

The Starday Story

NATE GIBSON & FRIENDS

The Starday Sessions

(University of Mississippi Press, paperback ✻✻✻✻/Goofin [Finland], CD ✻✻✻✻)

Nathan D and Nate Gibson are, of course, one and the same person though the former is probably the only folklore and ethnomusicology PhD candidate (Indiana University) who sports a rockabilly pompadour. In both personas, Gibson is out to celebrate Starday Records, one with a book, just released in paperback, the other with an album of Starday covers. Though it dwarfed labels like Sun in sheer number of releases—Gibson lists 2,600 singles and LPs (the latter much prized for their campy artwork)—with the obvious exception of George Jones, most of Starday's enormous roster is known, if at all, only to serious country, rockabilly or bluegrass aficionados. Based in Beaumont, TX, Starday was originally formed, for no very clear reason, in 1953 by manager/promoter/hustler Jack Starns and jukebox operator/record distributor Pappy Daily, but they soon realized that they needed someone who knew how to run a record label, and Don Pierce moved from 4 Star Records as an equal partner (they each ponied up $333). Decades later, Starday enthusiast Gibson was given Pierce's phone number and from 2003 to 2005, when Pierce died at 89, the two men collaborated on a history of Starday Records, the only label that stayed true to traditional country music during the onslaught of rock & roll.

The Starday story has several distinct chapters, but Gibson's focus is on Pierce's era. First, the Texas years, during which the label thrived on major stars covering its artists' material, for instance, Jean Shepard, Red Foley and Porter Wagoner all had hits with Red Hayes' *A Satisfied Mind*, which pumped money into Starrite Publishing. Then there was a short-lived (1957-58) Nashville-based partnership with Mercury. When Mercury abandoned country, Pierce and Daily divvied up their catalog, with Pierce getting the Starday name (and the best of the lucrative publishing). Freed of Daily's dislike of the genre, Pierce went on to build the largest ever bluegrass catalog, helped by the cold fact that bluegrass artists were the first to be dropped when the Nashville Sound was thought to be the answer to country's problems. As Gibson notes, the Anita Kerr Singers and The Stanley Brothers made a poor fit. However, when he began to get squeezed off country radio by the major labels, Pierce sold Starday to Lin Broadcasting for $2,700,00. The subsequent King/Starday period and Gusto's acquisition of the entire Starday and King catalogs for $375,000 in 1972 are more or less a coda.

In his introduction, Gibson says, "Among record collectors, Starday can be an obsession," but reading the introductions to his Starday discography—figuratively tearing out his trademark hair at the complexity of the brief Mercury-Starday period—which, again, only covers Don Pierce's tenure, you have to figure that he's a bit touched himself. However, while those 70 pages may be of little interest to people who aren't, for instance, ready to pay $4000 for a mint copy of Orangie Ray Hubbard's *Sweet Love*, the 170 pages preceding them are compulsive reading. Though it's focus is far narrower, the combination of Gibson's passion and hard work with Pierce's detailed insider memory and dry humor make this a book that compares with John Broven's epic **Record Makers And Breakers** (U of Illinois Press, 2010) and Pierce comes across as one of the great music men of the 50s and 60s. My only quibble is that Gibson sidesteps Starday's indifference to its now much prized rockabilly output, which included Link Wray's first recordings. Starday and its Dixie subsidiary had at least enough to provide 48 tracks for **Starday-Dixie Rockabilly Vols 1 & 2** (Ace [UK], 1999/2000) and 103 for **It's Saturday Night!; Starday-Dixie Rockabilly 1955-1961** (Fantastic Voyage [UK], 2012), but Starday didn't even promote its George (as Thumper) Jones rockabilly singles.

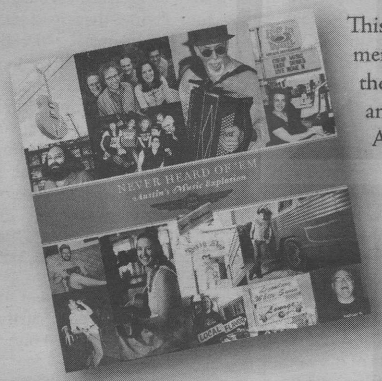
George Jones, Cowboy Copas, Frankie Miller and Red Sovine had *Billboard* hits while on Starday, but you will not find any of them on Gibson's 15 track celebration, which features Jerry Miller, Deke Dickerson, Sean Mencher, Wyatt Maxwell (Wayne Hancock's guitarist) and Finnish rockabillies The Hi-Fly Rangers and The Barnshakers. Apart from Glenn Barber, Joe & Rose Lee Maphis and Rudy 'Tutti' Grayzell, the original artists have passed into the mists of music history, and, in some cases, beyond. Hands up if you are familiar with Gene Terry & His Kool Kats, Junior Thompson, Jim Eames & The Shenandoah Valley Boys, Orangie Ray Hubbard, Luke Gordon, WF James, The Raindrops, EP Williams, Bill Browning, Bobby Hodge or Pete Drake. This likely won't satisfy those who crave nothing less than the original 45s, but, for Earthlings, Gibson and his hyper-talented friends, provide a taste of what Starday was all about. **JC**

NEVER HEARD OF 'EM

Austin's Music Explosion

1994
2000

Sue Donahoe



This happy collection of photos, memories and bios documents the city's early indie scene, and and shares the excitement of Austin music today!

GREAT REVIEWS FROM TEXAS TO EUROPE!

Find it at:
Bookpeople, Waterloo, The Texas History Museum, (and more)
Order by email: sue.donahoe@att.net
or by calling (361) 960-5833

91.7 FM koop
COMMUNITY RADIO FOR AUSTIN
RADIO DE LA COMUNIDAD
www.koop.org

KOOP RADIO PLAYS THE MUSIC
3rd Coast Music writes about with seven distinctly different roots music programs:

- ★ ***STRICTLY BLUEGRASS*** New and older Bluegrass releases presented by a team of rotating hosts, **Sundays 10 am - noon**
- ★ ***UNDER THE X IN TEXAS**** Ted Branson features Texas artists, live performances, covering a variety of genres, **Tuesdays 9 - 11 am**
- ★ ***FAIS DO DO*** plays the music of South Louisiana and East Texas from host Tom Mahnke, **Wednesdays 9 - 11 am**
- ★ ***RANCHO DEL RAY**** Ted Smouse plays new & older Americana, Roots, Honky Tonk, Hawaiian, Surf & more, **Wed. 11 am - noon**
- ★ ***COUNTRY, SWING & ROCKABILLY JAMBOREE**** presented by Pickin' Professor Rod Moag, **Thursdays 9 - 11 am**
- ★ ***COUNTRY ROOTS**** Classic Country plus new "real" Country releases with host Len Brown, **Fridays 9 - 11 am**
- ★ ***PEARL'S GENERAL STORE*** Pearl pays homage to the broad spectrum of down home roots music – from Birmingham to Boise, **Fri. 11 am - noon**

*Reports to the Freeform American Roots (FAR) Chart

Huge Beer Selection
300+ domestics
& imports
Fantastic range
of bar games
South Austin
atmosphere
and, best of all,
free and easy parking

The G&S LOUNGE
2420 S 1st 707-8702
GANDSLOUNGE.COM
1 mile from downtown
1 block south of Oltorf

LPs-45s-78s-CDs
Tapes-DVDs-T-Shirts
Books-Mags-Posters

Buy-Sell-Trade
Open 10am-10pm Mon-Sat
11am-8pm Sun
Since 1987

2928 Guadalupe
Austin, TX 78705
(512) 322-0660

www.antonesrecordshop.com

Custom, Affordable Websites

Design, Hosting
Domain Names

www.austin78704.com
bill@austin78704.com

Christina Lord Creative Media

PROFESSIONAL PHOTOGRAPHY & GRAPHIC DESIGN
FOR THE MUSIC INDUSTRY

www.ChristinaLord.com 512.524.0715 ChristinaLordCreativeMedia@gmail.com

VA • The Best Of Ripsaw Records Vol 3

(Part [Germany] ✽✽✽✽)

Kinda jumped the gun when, reviewing Vol 2, I praised "the A&R genius of Jonathan 'The Spider' Strong and the late Jim Kirkhuff," who ran DC's Ripsaw Records from 1976 to 1990, concentrating on local rockabilly, jump blues, bluegrass and rock & roll. Not that it wasn't apposite then, but just having a Vol 3 makes the same point even more sharply. As usual, Ripsaw's 'stars' are well represented; Billy Hancock with Eddie Burns' *Miss Jessie Lee*, The Moonlighters' *Broken Heart*, a terrific version of Dave Alvin's *Marie, Marie*, from **Blastered** (Run Wild, 1998), *Knock-Kneed Nellie*, The Clovers' *Stay Awhile* and Dorsey Burnette's *Great Shakin' Fever*, Tex Rubinowitz with a live version of Strong's *I Wanna Bop With You*, his original version of *Feelin' Right Tonight* (Ripsaw also put out covers by Martha Hull and Marti Brom) and Brom, for whom the label was reactived in 2010, with Patsy Cline's *Write Me In Care Of The Blues*, a Western Swing version of *I Get The Blues When It Rains* and Baltimore rockabilly Pat Brown's *Forbidden Fruit*. Strong invites you to decide whether he and producer Rubinowitz were right in thinking that the version of Martha Hull's *Fujiyama Mama* on Vol 2 rocked harder than a previously unreleased one recorded at a different session. The Uptown Rhythm Kings mambo on Earl King's *Til I Say Well Done* and get bluesy on *I'm Gonna Have To Send You Back*, Bobby Earl jitterbugs on *It's Summertime*, Louie Setzer & The Appalachian Mountain Boys showcase their "hard driving honky-tonk style" bluegrass (Strong calls it "acoustic rockabilly") with *Wood Smoke*. I get the feeling this will be the last in the series as four tracks have rather tenuous connections to Ripsaw. Switchblade included former members of Rubinowitz's The Bad Boys, bassist Johnny Castle, who wrote *She Makes Me Rock Too Much*, and guitarist Ratso, who put it out as an Ostar (Ratso spelled backwards) 45, a rockabilly anthem, which Strong helped master, that rocks like a son of a bitch. A Ripsaw loan financed Narvel Felts' *It's Not The Presents Under The Tree* (Renegade, 1991), a Ripsaw-related publishing company was assigned The Memphis Rockabilly Band's *Lindy Rock* (Heartbreak Hits, 1980) and Roy Kyle & Nite Life's *Flyin' High* (Fleetwood, 1991) was pitched to Ripsaw towards the end of its active life. Still, if even Ripsaw's 'friends' were that cool, it's easy to see why Part Records are celebrating this historic label. **JC**

VA • Joel Savoy's Honky Tonk Merry-Go-Round

(Valcour ✽✽✽✽)

Cajun music purists may sniff at Savoy's project, showcasing members of Feufollet, The Pine Leaf Boys and The Red Stick Ramblers, plus Yvette Landry of Lafayette Rhythm Devils and Bonsoir Catin and Savoy himself, singing vintage country, but history is on his side. In the 40s, 50s and into the 60s, honky tonk was an integral part of Cajun music, so this is a revivalist rather than revisionist album. With a house band led by Savoy electric guitar, electric mandolin and fiddle harmonies, with David Greely fiddle, Rose Sinclair steel and Red Stick Ramblers Daniel Coolik acoustic guitar, Eric Frey bass and Glenn Fields drums, Savoy kicks off with 'Bayou Rockabilly Cat' Bill Hutto's *She's My Five Foot Five*, followed by his wife Kelli Jones with Janis Martin's 1956 *Let's Elope Baby*. Lindzay Young tackles Jim Reeves' 1957 hit *Four Walls* and Courtney Granger Luke McDaniel's *You're Still On My Mind*. Jones returns with Emma Young on Ted Daffan's 1943 *No Letter Today*, Chas Justus leads on Savoy's *One Swell Foop*, Anna Laura Edmiston shines with Dolly Parton's *Livin' On Memories Of You* and Wilson Savoy steps up with George Jones' *The Color Of The Blues*. Then we get to the highlight, the wonderful Yvette Landry singing Kitty Wells' *It Wasn't God Who Made Honky Angels*. Jones & Young return with Patsy Cline's 1955 *Honky Tonk Merry Go Round* (the songwriting credit should be Frank Simon & Stan Gardner) and Justus closes things out with an atmospheric take on Jimmie Rodgers' 1932 *Miss The Mississippi And You*. Buddy Jones, 'The Lousiana Honky Tonk Man,' was from Shreveport, but Savoy and his friends demonstrate that Acadiana has its fair share of honky tonk men and women. **JC**

KIMBERLY M'CARVER • Hard Waltz

(Kocker ✽✽✽✽)

Back in 1989, the intent of *Music City* was to focus on Austin musicians but that didn't even last the first year because country folk singer-songwriter Kimberly M'Carver came in from Houston, knocked me out with both her live show and **Breathe The Moonlight** (Philo, 1989, incidentally Rounder's last LP) and claimed the cover of #11. M'Carver has cast a similar spell over so many music writers, Texan, national and international, all competing with each other to up the superlatives, that if you were to go by her press kit, you'd assume that she's a star you've somehow overlooked. However, while they think well of her in Houston, M'Carver never broke through like, say Nanci Griffith, with whom she's often, though I think erroneously, compared (in my 1990 story, I quoted another singer-songwriter as saying "M'Carver sings better, writes better, looks better and is a nicer person than Nanci Griffith," and that still sounds about right). This may, as I've seen speculated, be partly due to the fact that, over 24 years, she's only put out four albums, the last 12 years ago, but the upside of this rather sparse discography is that they're all superb, especially **Cross The Danger Line** (2001) and this one, on both of which she and Scott Neubert took over production, with Neubert also playing sensational mandolin, acoustic, electric and slide guitars, pedal steel and dobro, along with harmony vocals (Claire Lynch does some lovely harmony work too). Most reviews of M'Carver's albums, including mine, start with The Voice, several writers giving her an edge over Emmylou Harris let alone Nanci Griffith, then move on to her intimate lyrics (a few to the red hair and green eyes), this time all original, with a couple of co-writes, a double whammy that, if nothing else, shows how little influence an entire regiment of music writers has on the real world. **JC**

ONE MORE LOOK BACK AT NotSSXSW

MARY SACK (Nashville. TN)

Best Get-Out-Of-The-Sun Showcase: Paul Burch accompanied by Fats Kaplin. Gary Grobeck of Omaha's Sunday Roadhouse concert series and I spent an hour together basking in the fresh honky-tonk sounds of Paul Burch and Fats Kaplin at the G&S Lounge. It was one of the most sublime moments of the week.

Big Surprise: Renée Wahl. I've been familiar with her music for a couple of years. This was the first time she had played with this full band. FUN, professional, tight and danceable presentation. Didn't expect her to consistently put on a great show at her various NotSXSW showcases or to have her songs stick in my head weeks later.

Most Soulful Showcase: Dayna Kurtz. David Olney hipped me to her a couple of years ago. I saw an incredible show from her at NotSXSW in 2012 where she alternated shots of tequila and sharing her killer songs in addition to a well-received cover of Those Were The Days. I made it a point to see her again this year and seemingly held my breath throughout her performance. Her vocal presentation embodies emotion that envelops the listener until she plays a song's final note. Her spare guitar style emphasizes the seriousness of her song content. I couldn't leap across the G&S Lounge fast enough to buy her CDs. Intelligent music for people who get the bigger picture.

Big Surprise: Calico. Just happened to be at the G&S Lounge for this Wednesday moment. Didn't know this band. Didn't care. Until they were about 30 seconds in to their showcase. I was hooked. SWEET 3-part harmonies and soaring vocals from these Southern California-based female front-women who alternate lead vocals and swap instruments throughout their set. A-MA-ZING. Found myself singing the melody and harmonies from their single Fools Gold when I awoke back at home in Nashville several days later. Delighted to have their 4-song CD stuck in my player. Watch for this band!

Big Surprise That Wasn't Supposed To Be: Ben Reddell. Found myself at Maria's Tacos for the Grand Ole Austin showcase on Thursday and some fella named Ben Reddell filled in for Jimbo Mathus & The Tri-State Coalition, one of the best solo performances of the week. Ben played some incredible songs and looked like a more-handsome, dark-haired, tall & lanky Justin Townes Earle. I found out that Ben is a West Texas transplant currently living in LA. Two hours after we swapped cards, I received a phone call from Rich McCulley, one of my first management clients, in LA saying, "I heard you met my mandolin player." Word moves fast. Catch Ben as his star rises.

Country is as country WAS.

www.stepsiders.com

8106 BRODIE LN
Austin
512/282-2586
Southern Louisiana
Cajun Style Cafe

LIVE MUSIC IN MAY

Monday 6th, 13th & 27th
Austin Cajun Aces, 6.30
Every Tuesday: Brennen Leigh, 7pm
1st Mark Viator & Susan Maxey, 7pm
Peacemakers. 10pm
2nd Liz Morphis, 7pm
3rd Larry Lange's Lonely Knights, 10pm
8th Tommy Elskes, 7pm
Peacemakers. 10pm
9th Paul Glasse, 7pm
10th Bo Porter, 10pm
15th Redd Volkaert w/Paul Glasse, 7pm
Peacemakers. 10pm
16th Danny Britt, 7pm
17th Murdered Johns, 10pm
20th Steve Doerr & Casper Rawls, 7pm
22nd Rick McRae Trio, 7pm
Peacemakers, 10pm
23rd Andrew Hardin, 7pm
24th Mike Barfield, 10pm
29th Herb Steiner, 7pm
Peacemakers, 10pm
30th Choctaw Wildfire, 7pm
31st Ted Roddy's Backwoods Hipsters, 10pm

Let The Good Times Roll!

space

SPACE REHEARSAL & RECORDING STUDIOS
7915 MANCHACA
448-9518
WWW.SPACEATX.COM
4 MILES SOUTH OF BEN WHITE/290,
BETWEEN WILLIAM CANNON & SLAUGHTER

30 ACOUSTICALLY BALANCED REHEARSAL ROOMS
TRACKING & CONTROL ROOM AVAILABLE
NATURAL LIGHT

Out of the Past

COLLECTIBLES
Largest selection of
Austin music posters
and movie memorabilia
jewelry - furniture - toys & more
Open 7 Days
(512) 371-3550
outofthepast@earthlink.net
5341 Burnet Rd.
Austin, TX 78756

Jim Patton & Sherry Brokus

Friday
May 3rd
NeWorlDeli
7:30-9:30

www.pattonbrokus.com | www.myspace.com/pattonbrokus

HILLBILLY SAVANTS New Release
Great New Americana made right here in Ol' South Austin
Available for purchase at Waterloo or Antones Records
Or send Check or Money Order for $15 to :
5603 Lewood Drive Austin,Tx 78745
hillbillysavants.com Booking: 512.844.5863

2013 SCHEDULE & TICKET INFORMATION

SAT JUNE 1	SUN JUNE 2	MON JUNE 3	TUE JUNE 4	WED JUNE 5	THUR JUNE 6	FRI JUNE 7	SAT JUNE 8	SUN JUNE 9
$40	$40	$25	$25	$25	$25	$35	$40	$40
9AM-10AM **Yoga** Kennedy Theater 9:30AM **Bike Ride** *(details online)*						10:30AM **Canoe Trip** *(details online)*	9AM-10AM **Yoga** Threadgill Theater 9:30AM **Bike Ride** *(details online)*	
10AM – 12PM **FREE Partial Capo Workshop** Sponsored by **Kyser** with **Justin Roth** Behind Fest Office					**12th Annual Professional Development for Teachers** Threadgill Theater The Teacher's Program is **FREE** to those holding festival tickets for these days. Teachers can earn up to 12 **Continuing Education Credits** through this accredited program.		**CHILDREN'S CONCERT** SATURDAY & SUNDAY 10:30PM - 12PM Threadgill Theater	
11AM **Shabbat Service** Chapel Hill Rabbi Kerry Baker **CHILDREN'S CONCERT** SATURDAY & SUNDAY 10:30AM – 12PM 11AM **Folk Song Service** Chapel Hill Rev. Walter Lee							11AM **Shabbat Service** Chapel Hill Rabbi Kerry Baker Both days! **Martin Swinger** **Purly Gates** 11AM **Folk Song Service** Chapel Hill Rudi Harst	
Trout Fishing in America **Gayle Ross**					**9AM - VOICE Workshop** with **Brenda Freed** (Stonewall, TX) **1PM - VOICE Workshop** with **Martin Swinger** (Augusta, ME)	**9AM Workshop** with **Martin Swinger** Find Your Voice and Bravely Sing! **1PM Workshop** with **Purly Gates** Making Instruments to inspire creativity in the classroom		
1PM - 3PM **Young Artist Performance Incubator (YAPI)** with Brenda Freed 1PM - 4PM **Grassy Hill Kerrville NEW FOLK Award Winners Concert** Threadgill Theater							1PM - 3PM **Staff Concert** Threadgill Theater Host: Jason Weems Organizer: Ky Hote	1PM - 3PM **Concert** Threadgill Theater **The Jitterbug Vipers** (Austin, TX)
3:30PM - 4:30PM **Mayors' Meeting** Hosts **Steve Gillette, Rod Kennedy**		**Harmonica Workshop** Classes are from 10AM - 3PM in the Kennedy Outdoor Theater Director - **Rob Roy Parnell** (Austin, TX) **Peter Madcat Ruth** (Ann Arbor, MI) **Joe Filisko** (Chicago, IL) Harmonica players are invited to join these professional harmonica players while they explore various harp techniques and styles. This program is recommended for intermediate level or above. Price is just $180 per student prior to May 10. $215 after May 10. Includes lunches, t-shirt, camping fees, and admission to Sundown Concerts for class days. Call to register: **(830) 257-3600** or visit **kerrvillefolkfestival.org**						
d Tree Song Sharing on Chapel Hill **Betty Soo** (Austin, TX) **Claudia Nygaard** (Nashville, TN)						3PM - 5PM **Ballad Tree** Song Sharing on Chapel Hill **Bill Nash** (Plano,TX)	**Graham Warwick** (Comfort, TX)	**Butch Morgan** (Devine, TX)
ome, but we are limited to 7 or 8 participating songwriters each day on a first come first served basis.								
door Theater, Food & Crafts Booths Open						6PM: Kennedy Outdoor Theater, Food & Crafts Booths Open		
Max Gomez (Taos, NM) **Antje Duvekot** (Somerville, MA) **Trout Fishing in America** (Prairie Grove, AR) **The Steel Wheels** (Nashville, TN)	**Ben Bullington** (Livingston, MT) **Chris Chandler** (Oakland, CA) **Bill Staines** (Dover, NH) **Lost & Nameless Orchestra** (Austin, TX)	**Sundown Concerts** 7PM - 9PM - Threadgill Theater New Folk In-The-Round **Robby Hecht** (Nashville, TN) **The Sea The Sea** (New Haven, CT) **Betty Soo** (Austin, TX) **Alicia McGovern** (Salt Lake City, UT)	**MC Hansen** & **The Sentimentals And Friends** (Praesto, Denmark) **Jonathan Byrd** (Carborro, NC) **Ana Egge** (Austin, TX) **Dana Cooper** (Nashville, TN) **Matt Harlan** (Houston, TX)	**House of Songs** *Hosted by* **Troy Campbell** **Charlie A'Court** (Halifax, Nova Scotia) **Dana Falconberry** (Austin, TX) **Sam Baker** (Austin, TX)	**Movie Night!** **FOLK Documentary** **Dirk Hamilton** (Dallas,TX) **The Flyin' A's** (Austin, TX) **Raina Rose** (Austin, TX)	**The Farewell Drifters** (Nashville, TN) **The Roys** (Nashville, TN) **Eliza Gilkyson** (Austin, TX) **Harry Bodine w/ The Subdudes** **John Magnie & Steve Amedee** (Austin, TX)	**The Stray Birds** (Lancaster, PA) **Birds of Chicago** (Chicago, IL) **Ray Bonneville** (Austin, TX) **Milkdrive** (Austin, TX)	**Carrie Rodriguez** (Austin, TX) **Sam Baker** (Austin, TX) **Hal Ketchum** (Wimberley, TX) **Albert & Gage** (Austin, TX) **"Heal In The Wisdom"**

Schedule subject to change without notice!

CAMPGROUND & PARKING FEES

Vehicles in the Campgrounds: Refundable, $20 two-hour unloading permits are available at the campground gate. To maximize space for tents, we restrict the number of vehicles that may remain in the campgrounds. To do this we charge **$20 per day for transportation vehicles in the campgrounds.**

Sleeper vehicles, such as vans, pick-ups with camper shells, pop-ups, trailers, RV's (not in a reserved RV space), or anything with an axle that is to remain in the campground, must purchase a "sleeper vehicle permit" for a single $20 fee upon entry.

The vehicle or RV must remain stationary in the campground and cannot be used for campground transportation. If the sleeper vehicle leaves the campground, $20 will be charged for **EACH** re-entry to the campground.

RV SITES

There are a limited number of RV hook-up sites on the ranch. There are no RV hook-up sites available at the time of this publication. There are free-standing electric and water hookups available in areas of the campground on a first come, first served basis and require a permit, which is available at the Festival upon arrival. Also, there are RV parking spaces available in the overflow parking lot that do not have any hook-ups, but generators are allowed in that area. Please call the Festival Office to reserve an RV slot in the overflow parking lot. A single $20 Sleeper Vehicle Pass will be required to park an RV in the overflow lot and can be purchased at the campground gate.

CHILDREN'S PRICES

Children under 12 are admitted FREE when accompanied by ticket-holding adult. Children 12 and over must have a festival ticket. No one under 18 may be admitted without parent or guardian.

42nd ANNUAL KERRVILLE FOLK FESTIVAL

TICKET PRICES LISTED ARE SUBJECT TO SALES TAX *Advance Purchase Discounts Available. See Below for Details.*

	THUR MAY 23	FRI MAY 24	SAT MAY 25	SUN MAY 26	MON MAY 27	TUE MAY 28	WED MAY 29	THUR MAY 30	FRI MAY 31
DAILY TICKET PRICES*	$30	$35	$40	$40	$25	$25	$25	$25	$35
9 AM			9AM-10AM **Yoga** Threadgill Theater 9:30AM **Bike Ride** (details online)						
10 AM		10:30AM **Canoe Trip** (details online)	**CHILDREN'S CONCERT** SATURDAY & SUNDAY Threadgill Theater		**32nd Annual Songwriters School** Classes are from 9AM - 5PM in the Kennedy Outdoor Theater **Faculty** Director - **Steve Seskin** (Nashville, TN) **Dick Goodwin** (Columbia, SC), **Bob Franke** (Peabody, MA) **Amy Speace** (Nashville, TN), **Buddy Mondlock** (Nashville, TN) Special Sessions **Justin Roth** (St. Paul, MN) – Kyser Capos **Steve Gillette** (Bennington, VT) – Song Critiquing Price is $250 per student if paid prior to May 10. $310 after May 10. Includes lunches, camping, t-shirt, and admission to Sundown Concerts for class days. Limited enrollment.				10:30AM **Canoe Trip** (details online)
11 AM			11AM **Shabbat Service** Chapel Hill Rabbi Kerry Baker	10:30AM -12PM **Martin Swinger** (Augusta, ME) **Purly Gates** (Driftwood, TX)	11AM **Folk Song Service** Chapel Hill Rev. Charles Sumners				
NOON	**Ticket Sales & Will Call OPEN AT 1PM**								
1PM	**1PM DAILY** Serenity Square Friends of Bill W. meet daily behind the office		1PM – 4PM **Grassy Hill Kerrville New Folk Finalists Concerts** Threadgill Theater Hosts **Rod Kennedy & Steve Gillette** Judges **Nels Andrews, Aengus Finnan, Betty Soo**		1PM - 3PM **Blues Project** Threadgill Theater **Stefan George & Friends**	Charge by phone by calling **(830) 257-3600** On-line registration is available on our website **kerrvillefolkfestival.org** **----- ALSO -----** on these dates running concurrently **3-day Ukulele Workshop** Classes from 10AM - 3PM at the Threadgill Theater **Faculty** Director - **Del Rey** (Las Cruces, NM) **Jim D'Ville** (Los Osos, CA) **Victoria Vox** (Baltimore, MD) Price is $180 per student if paid prior to May 10. $215 after May 10. Includes camping fees, lunches, t-shirt, and admission to Sundown Concerts for class days. Send Registration check to the ***Kerrville Folk Festival*** at the address above.				1PM - 3PM **Music Law** Threadgill Theater Host **Ed Cavazos** and others from Bracewell & Giuliani
2PM									
3PM		3:30 – 5:30PM Threadgill Theater **University Songwriter Finalists Concerts**	4:30PM – 5:30PM **Scott Alarik** Discussion of songwriters as fiction characters		3:30PM - 5PM **TFMF Annual General Meeting** Threadgill Theater				
4PM									
Also 3PM	3PM - 5PM **Ballad Tree** Song Sharing on Chapel Hill								3PM - 5PM **Ballad**
Also 4PM	**Jon Brooks** (Toronto, Canada)	**Korby Lenker** (Twin Falls, ID)	**Brian Cutean** (Portland, OR)	**Amy Speace** (Nashville, TN)					**Chris Chandler** (Oakland, CA)
5PM	"Texas & Tennessee" Song Circle with Steve Gillette – Daily behind the Festival Office. All are welc								
6PM	6PM: Kennedy Outdoor Theater, Food & Crafts Booths Open								6PM: Kennedy Outd
7PM	**Parker Millsap** (Houston, TX) **Nels Andrews** (Santa Cruz, CA) **Seth Glier** (Boston, MA) **Gary P. Nunn** (Texas, USA)	**The Sweetback Sisters** (Brooklyn, NY) **Aengus Finnan** (Toronto, Ontario) **John Wort Hannam** (Fort Macleod, Alberta) **David Jacobs-Strain** (Portland, OR) **The Dirty River Boys** (Nashville, TN)	**Joy Kills Sorrow** (Boston, MA) **Jon Brooks** (Toronto, Ontario) **Susan Werner** (Philadelphia, PA) **Jimmy LaFave** (Austin, TX)	**Bob Franke** (Peabody, MA) **The Warren Hood Band** (Austin, TX) **Hayes Carll** (Houston, TX) **Kelly Willis & Bruce Robison** (Austin, TX)	**Sundown Concerts** 7PM - 9PM - Threadgill Theater SWS Faculty **Justin Roth** (St.Paul, MN) **Bob Franke** (Peabody, MA) **Amy Speace** (Nashville, TN) **Buddy Mondlock** (Nashville, TN) **Steve Seskin** (Nashville, TN)	**'Unknown Blessings'** A fundraiser CD for KFF from Jaime Michaels **In-The-Round** **Jaime Michaels** (Santa Fe, NM) **Annie Wenz** (Pine Island, FL) **RJ Cowdery** (Columbus, OH) **Dan Navarro** (Venice, CA)	**Paper Moon Shiners** (Austin, TX) **Butch Morgan** (Devine, TX)	**Jim D'Ville** (Los Osos, CA) **Victoria Vox** (Baltimore, MD) **Del Rey** (Las Cruces, NM) **Steve James** (Austin, TX)	**Dala** (Toronto, Ontario) **Amy Speace** (Nashville, TN) **Peter Yarrow** (NYC, NY) **David Broza** (Tel Aviv, Madrid, New York)

TICKETS - ADVANCE & DURING FEST

The prices listed above are gate prices & don't include sales tax.

April 1 - May 22 - 15% discount off gate prices.
Advance ticket discounts apply to daily festival tickets only. These do not apply to workshop registrations or TFMF memberships. Only one discount or code may be applied to your purchase.

After May 22, festival tickets are still available for online purchase at gate prices listed above.
$4 service charge on each phone order – call (830)257-3600. ***Online ticket orders subject to sales tax & have a $3.20 service fee.***

KERRVILLEFOLKFESTIVAL.ORG

NO REFUNDS OR EXCHANGES ON TICKETS FOR ANY REASON.

Online ticket purchasers will be emailed a confirmation receipt with a barcode. Although not required, presenting this barcode upon arrival at the Ticket Booth will speed up service. Photo ID is required for all Will Call orders. In our effort to reduce waste, no paper tickets will be printed for advance daily ticket purchases. All attendees will be provided wristbands, which can be picked up at the Ticket Booth.

GATE HOURS

Early camping opens 5/19 at 10am; camping fees apply, see website or call the office for details. During the Festival, campground gates are open 24 x 7 for those wearing valid arm bands. Tickets & Will Call are available 24-hours through the Festival. Kennedy Theater is open from 6 pm until approximately midnight on the ten weekend nights

JOHN THE REVEALATOR

Had you asked me, in 1989, why I'd moved to Austin, I'd have likely said that I was a refugee from Thatcherite Britain (in San Antonio, I told people I'd had a run of bad luck). This was partly gallows humor, but you didn't need to be a weatherman to see which way the wind was blowing when Thatcher introduced the poll tax (to save you looking it up, this meant that everybody, from barmaid to billionaire, paid exactly the same amount—Thatcher's successor got rid of it ASAP to stop the riots). Not offhand seeing a musical connection, I didn't think I'd have any excuse to vent about how much I loathed and despised the woman, even though I really wanted to distinguish myself from what *Salon* described as "our weird class of privileged British expat media leeches" who were driving the uncritical hagiography in the US. However, it turned out that it was music related coverage of Maggie Thatcher's death that alerted Americans to the fact that some Britons were not exactly fans of the Iron Lady. Early on, I got an email from a British DJ who was asking for **anti-Thatcher songs** to be featured in a radio special (he'd have no shortage of material, though this sub-genre was dominated by Elvis Costello's *Shipbuilding*). Then Morrissey and Billy Bragg, outspoken critics during the Thatcher regime, weighed in, not celebrating her death but pointing out that Britain still hasn't recovered from the damage she did. However, the real spoiler for the American courtier press was a successful British campaign to push Judy Garland's *Ding Dong The Witch Is Dead* to the top of the UK charts, which, incidentally gave the publicly funded BBC the worst conniption fit since The Sex Pistols' *God Save The Queen*.

- The Beeb comes up in a couple of **Joe Moretti** related footnotes. In 1959, it banned Vince Taylor's *Brand New Cadillac* on the grounds that it advertised Cadillacs—which weren't available in the UK. Then, in 1961, it banned a version, featuring Moretti, of Edvard Grieg's *In The Hall Of The Mountain King* by Nero & The Gladiators (they wore plastic gear left over from **Quo Vadis**) because of a policy against pop versions of classical tunes.
- I haven't read Randy Bachman's autobiography, **Takin' Care Of Business**, and almost certainly never will, but I came across a mention of John Entwhistle telling him that The Who started playing *Shakin' All Over*, with which The Guess Who had had a North American hit, because they were tired of being yelled for not playing it. Bachman told Entwhistle that The Guess Who learned to play *My Generation* for the exact same reason.
- Connecting **sequestration** with music may seem very unlikely, but FARster John Weingart (*Music You Can't Hear On The Radio*, WPRB, Princeton, NJ), has a very funny take on what sequestration would do to a radio show, his main point being that shortening his show by nine minutes wouldn't be enough, as sequestration would require a 5% cut in each and every song played during the show. Weingart found the requisite 10.8 seconds per play by cutting out choruses, repetition and instrumental breaks. You can find his Op-Ed at www.njspotlight.com/stories/13/03/10/op-ed-sequestration-on-the-radio/.
- There was a time when *Texas Monthly* was famed for investigative journalism, stuff that was so well done that West Texas DAs were having to send their sheriff buddies/relatives to jail, if they could keep out of jail themselves that is. Well that was then, this is now. The magazine's pitiful excuse for its March cover story was "*Who Killed The Dixie Chicks? (And Did They Really Have To Die?)*" by **John Spong**. A *TM* senior editor, Spong has won numerous awards as a writer, but no amount of skill with words can disguise the fact—and this is not an opinion—that his story would be pretty damned thin as a short feature, let alone an 8500 word cover story. Spong had two problems, one being that the Dixie Chicks, their label and management refused to cooperate with him, a minor setback he didn't bother to reveal until most of the way through what is basically an extended Wikipedia timeline. The other problem is that anybody who knows anything about The Dixie Chicks knows exactly who killed them and why, so when Spong finally comes to his entirely predictable, indeed unavoidable, conclusion—country radio, led by Clear Channel, banned them after The Incident—yawns could be heard all across Texas. The reason I'm telling you this is in the hope that I'll spare you from wasting 20 minutes of your life that you'll never get back on what may well be the lamest music feature of all time. As Percy Bysshe Shelley said of *Texas Monthly,* or something like it, "Round the decay/Of that colossal wreck, boundless and bare/The lone and level sands stretch far away."
- Vaguely related to this, I was told by an music business veteran, when I idly mentioned that I hadn't heard much about ex-Dixie Chick husband **Charlie Robison** lately, "Well, that's easy to explain, he aged out of the beer promotion money." I'd never come across this concept before, but I understood it instantly. I hold no brief for Robison, who'll turn 50 next year, and I liked **Bandera** (Vireo, 1996) well enough even though he always struck me as a bit of a prick, actually a major prick, but being penalized for not being young and hot anymore, while not unique to country music, is something that Nashville does best.
- Someone who actually went to the 2013 **Governor's Salute To Texas Music** swore to me that Rick Perry introduced Junior Brown as Junior Walker, though, to be honest, I'm rather amazed that Perry would know Walker's name. I haven't been able to confirm this, but there is a picture of Perry and Brown on stage together in which Junior does not look very happy.
- Jim Beal Jr, of the *San Antonio Express-News* and KSYM, spent much of SXSW/NotSXSW on the beat, along with a photographer who'd spent time in Iraq and Afghanistan but had never been to Austin before. The conclusion they drew about Austin traffic was that the best thing you could say about it is that at least there are no IEDs.
- Mike Crowley, then **Jimmie Dale Gilmore**'s manager, tells me that that there was an even earlier JDG unofficial show, in 1987, at the Driskell Hotel, which means that NotSXSW is as old as SXSW itself.
- One of the rules of Girl Friday, the day during NotSXSW that I dedicate to female performers at G&S, Giddy Ups and Amelia's (Penny Jo Pullus does the same at Opal Divine's), is that while men can be on stage, they can't be on the billboard. This, for instance, eliminated Doug & Telisha Williams, though Hank & Shaidri Alrich finessed it by dropping Hank's name. However, I learned during the latest Girl Friday that the **Michigan Womyn's Music Festival** doesn't allow any men at all, not even transgendered. Apparently The Indigo Girls aren't happy about the exclusion of the transgendered and are threatening to withdraw from the festival unless this discriminatory policy is reversed.
- I came across this when I was thinking about songwriter/poets for last month's review of Grant Peeples **Little Read Book Of Poetry** and found this self-description rather charming: "**jane siberry**—singer, songwriter, poet, trollop."
- I always look at the covers of the mags in supermarket check-out racks, mainly to see quite how out of touch I am with pop culture (who the fuck are these people?), but a while ago I saw three names I actually recognized—**Roy Rogers, Marilyn Monroe and Linda Lovelace**. According to a new book about Lovelace, Rogers had a threesome with her and a Las Vegas showgirl when he was in his 60s, during which he told her that he'd done Monroe in 1946. Put's a while new spin on 'the cowboy way.'
- A stage show currently in Austin, **The Million Dollar Quartet,** took me back to my very first music journalism gig. For some reason, possibly because I was the only person around old enough to remember **Carl Perkins** from his heyday, I was asked to interview him when a British label released his comeback album, **Old Blue Suede's Back** (Jet, 1978). Perkins was wonderful, charming, funny, and very forthcoming except on one subject which he said he couldn't talk about for legal reasons. So, when the red light on my tape recorder started flashing, we wound things up and I switched it off. Then Perkins said, "OK, you were asking about the Million Dollar Quartet," and told me his side of the story—Presley and Cash came into the studio during his recording session, on which Lewis was playing piano, so as far as he was concerned, he paid for the tape and whatever was on it belonged to him.
- Should you have any interest whatsoever in pre-Beatles British rock & roll, admittedly a long shot, you'll find **Cliff Richard**'s *Move It* (Columbia, 1958) cited, by John Lennon among others, as the first real single in that field. I didn't think much of it when I was 15, to me the vocals were unconvincing, and listening to it again for the first time in 55 years, for my money, it was all about session guitarist **Ernie Shear.** At any rate, by 1959 Richard had switched to mainstream pop with *Living Doll* and was dead to me.
- Couldn't fit this into the review, but, talking about Starday Records' brief alliance with Mercury, which was desperate to salvage its country divison, then in free fall, Nathan D Gibson dryly describes Mercury's decision to pass on Elvis Presley's contract as "one of the greatest missed opportunities of the century."
- Before I moved to Austin, I outed a lot of albums and Wes McGhee put dibs on my numerous **George Jones** promos. So I took them over to his place and while he was filing them away, I asked him how many Jones albums he owned. He told me about 60. maybe a few more, and when I asked him any of them were any good, the answer was, "No, they're all terrible." Amid all the adulatory obituaries, one has to remember that while Jones made a some truly great singles, he was totally undiscriminating about material, and would sing any old garbage that was put in front of him, so he and his handlers were able to perfect the art of the country album, the last big hit and a bunch of Music Row crap. Great singer, shame about most of the songs.

BORN IN A TREEHOUSE

KILLED IN A FRIEND'S LIVING ROOM

EIGHTYSIXED FROM HIS OWN FUNERAL

DUCT TAPE MESSIAH

BLAZE FOLEY

DOCUMENTARY FILM

NOW AVAILABLE ONLY ON DVD

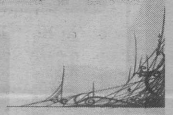
AT

BLAZEFOLEYMOVIE.COM

MURDER ! MUSIC ! MAYHEM !

SOUNDTRACK AVAILABLE AT

LOSTARTRECORDS.COM



Lockhart's Historic Dr. Eugene Clark Library presents

Evenings with the Songwriter

Tuesday, May 28, 7:00PM

free to the public

Host Fletcher Clark welcomes his guest

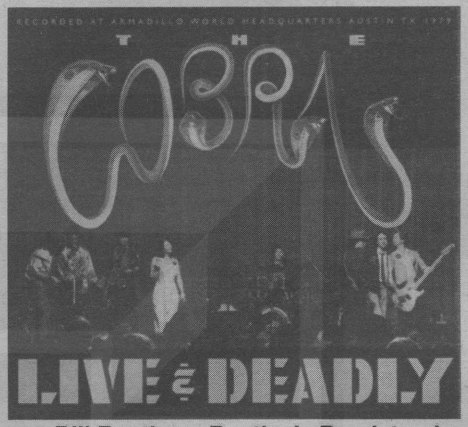
Bianca DeLeon

This South Texan is combination American Gypsy, Texas Troubador and Austin Singer-Songwriter. She has lived the life she writes about, and has worn many hats in places all over the world along her journey of musical discovery and the poetry of life. Bianca is rooted in and lives in two different worlds - the Texas-Mexico borderlands in which she was born and raised and the national and international singer-songwriter venue circuit. Her Texas "Border Ballads" speak of the human condition voiced in her gypsy wisdom.

Hosted by Fletcher Clark
Support from *Friends of the Song*
Todd Blomerth & Patti Payne

EveningsWithSongwriter.com

THE COBRAS • *Live & Deadly*

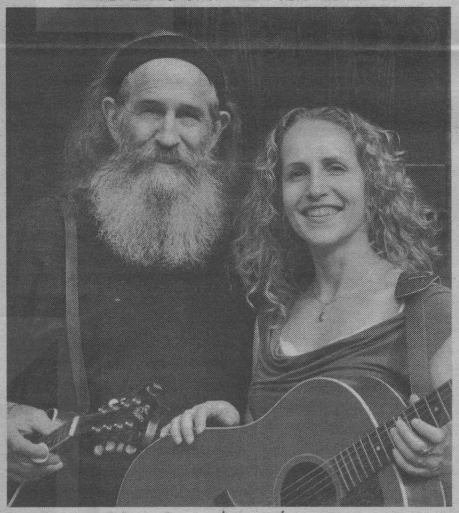


Bill Bentley – Bentley's Bandstand

*"Fire up the semi-wayback machine and revisit **Armadillo World Headquarters** in November 1979. **The Cobras** were recording a live album at the venerated former armory building in **Austin**, and the full-tilt **boogie** meter was turned up to twelve."*

Hank & Shaidri

acoustic americana



http://hankandshaidrimusic.com/

Charlie Prichard

"I don't want to oversell this, but I've never heard better singing"

The Cobras *Live & Deadly* and Hank & Shaidri's *Carry Me Home* ~ Antone's Record Shop

Waterloo Records * iTunes * CDBaby

ArmadilloMusicProductions.Com – Austin, Texas USA

3rd COAST MUSIC

7609 Islander Dr, Austin, TX 78749
512/712-5574 • john@3rdcoastmusic.com
publisher/editor • John Conquest

SUBSCRIPTIONS (12 issues)
US/Canada • $20 (1st class)/$10 (email/PDFs)
Elsewhere • $30 (air mail)/$10 (email/PDFs)

REVIEWS CODE
✻✻✻✻✻ Killer
✻✻✻✻ What's not to like? ✻✻✻ Can do better
✻✻ Why did they bother? ✻ Piss on this noise

GODS & HEROES

Some musicians, mostly vocalists, can become royalty, there are Kings and Queens, Princes and Princesses for pretty much any kind of music you care to name and then some—quite often multiple ones in the same genre, which doesn't make any sense. In Texas, or anyway Houston, we have Accordion Kings, though no Queens (sorry Ms Ybarra). More republican are the many First Ladies, though there seem to be no Presidents. There is, however, one class of musicians that can climb even higher, into actual deity. I refer, of course, to "guitar gods."

The pioneer exponent of canonizing guitar players was *Rolling Stone*, with David Fricke's 2003 '100 Greatest Guitarists Of All Time,' the full title of which should have included the words Male, Rock, Blues and Electric. Not that there were all that many blues players, but Joni Mitchell was one of only two women and four acoustic guitarists. The obvious difficulty for Fricke was that including classical, jazz and country guitarists would mean the top spots would, for the sake of any credibility, have to go to such players as Andres Segovia, Paco de Lucia, Pierre Bensusan, Wes Montgomery, Django Reinhardt and Les Paul, of whom his readers had never heard. As it was, the list pissed off just about everybody, as did the 2011 update, which, to be fair, may have been the whole point.

However, last year, both *Spin* and *Guitar World* took a crack at the same concept and came off even worse, though *Guitar World*'s readers did at least vote for Les Paul (#14), Django Reinhardt (#32) and Wes Montgomery (#100). Even so, using Cut & Paste and Cut and Cut and Cut, I thinned their list down to 19 players for whom I have any use whatsoever, significantly less than the 30 from *Rolling Stone*'s 2003 list or 38 from the 2011 update (the *only* list that included Hubert Sumlin and Elmore James!).

However, while I'm not sure if I could run these rumps all the way back up to 100, I could for sure fatten them by adding my personal favorites, Jesse Taylor and Jesse Ed Davis, John Inmon and John Reed, Mary Cutrufello and Mary Osborne, Joe Maphis and Joe Moretti, Jerry Reed and Jerry Miller, Mick Green, Wilko Johnson, Marvin Dykhuis and Bradley Kopp. Now, some of the *Rolling Stone* and *Guitar World* 'gods' may be technically more proficient than the players on my list—actually I don't believe this for a moment, I'm only saying that to introduce a spurious note of objectivity—but I don't give a shit because I do not listen to the kind of music they play, in fact will go out of my way to avoid it. The thing that none of the list makers seem to realize is that it's all about context. Ab initio, my admiration for the Jesses, Johns, Marys, Joes, Jerrys, etc usually developed from my admiration for artists like Johnny Kidd, Joe Ely, John Trudell, Jimmie Dale Gilmore and Mary Lou Williams who introduced me to them.

However, that admiration took on a life of its own. I loved listening to Jesse Taylor, and still love listening to Inmon and Reed, no matter with whom they were/are playing. At the same time, just in Austin, there are much better known guitarists who do absolutely nothing for me, such as Eric Johnson, Monte Montgomery and, ultimate confession, Austin's top ranking 'Guitar God' in every list, Stevie Ray Vaughan.

There are nine and sixty ways of critiquing all these rankings and every single one of them is right, depending on your musical angle. I think the only conclusion to be drawn from all the ranting and raving prompted by each of these lists, is that each of us has to construct our own personal pantheon. **JC**

JERRY MILLER
NEW ROAD UNDER MY WHEELS

Signature Sounds ✻✻✻✻)

Even though I didn't know his name until much later, my very first guitar hero was the late Joe Moretti, a session musician who played lead on Vince Taylor's *Brand New Cadillac* (Parlophone, 1959) and Johnny Kidd & The Pirates' *Shakin' All Over* (HMV, 1960). Bear in mind that's close to a monopoly on authentic British rock & roll, which, I'm here to tell you, was several bottles short of a crate. In the last half century, I've heard countless versions of *Shakin' All Over*, most of which sucked, because few guitarists are in the same league as Moretti. Only two of them gave me something of the same frisson as the original. One was by The Pirates, the best of Kidd's line-ups which reformed in 1976 featuring the great Mick Green, my second guitar hero. The other, very unexpectedly, was by The Eilen Jewell Band at NotSXSW 2009, who later included it on **Sea Of Tears** (Signature Sounds, 2009).

Jewell's secret weapon was her guitarist, Jerry Miller, not to be confused with Moby Grape's Jerry Miller, though Miller says, "If I've got to be mistaken for someone else, at least it's somebody really good." Miller endeared himself to me by not only being able to play a sensational version of that seminal riff, but also by knowing who Joe Moretti was, which would be surprising enough if he were British, for an American, it's downright amazing. However, when I say secret, this does not include Boston, where Miller has been one of the top rated guitarists since at least 1981, when he was playing lead with Jack Smith & Rockabilly Planet,.

As Rockabilly Planet gigs tapered off, Miller joined The Spurs, a much loved honky tonk group that, as all the members were in other groups or had day jobs, only played once every other month and didn't hardly tour, though a rare Rhode Island show moved FARster Dan Ferguson (*Boudin Barndance*, WRIU, Kingston, RI) to send me an ecstatic review of **Go Boy Go** (Spinout, 2000; **3CM** #44/133). While The Spurs never officially broke up, in early 2000 Miller moved on to The Coachmen and was with them until he went to see Eilen Jewell because a friend was in her band.

"I was trying to get out of music, but I couldn't keep a day job up. Eilen was working the same little joints as The Coachmen, but she was unique and great and I could see the possibilities. She offered me the guitar gig and on the way to work next day I just thought 'Fuck it.' Working with Eilen was too good an opportunity to pass up." After cutting **Boundary Country** (self, 2005), The Eilen Jewell Band started touring in 2006, Miller's first time on the road since a stint with Magic Dick & Jay Geils' Bluestime in the 90s. "We played music all the time in the van and found *Shakin' All Over* when we were in a 60s garage phase. Researching interests me, so I learned about these fascinating British guitarists, Joe Moretti, Big Jim Sullivan, Vick Flick."

While Miller, who got his motivation from watching *The Bobby Lord Show* every day after school, cut the basic tracks of his own album three years ago, he estimates the total time taken was only about four days. This is probably down to working with long time associates, Jason Beek drums and John Sciascia (pronounced 'Sha-sha,' in case you wondering) bass are also in Jewell's band, as, of course, is Jewell herself who sings Billie Holiday's *What A Little Moonlight Can Do* (with Miller filling in for Benny Goodman, Ben Webster and Teddy Wilson on the long intro!). Roy Sludge, piano and vocals on three tracks, sang in The Spurs and The Coachmen, Eric Royer, who plays banjo in Jewell, Beek, Sciascia and Miller's side project The Sacred Shakers, sings on two tracks, as does Miller fan Miss Tess.

Four different singers, plus four original instrumentals, along with a stylistic range that includes chicken picking, surf, Spaghetti Western, Western Swing, Oater and more, point to the care with which Miller tried to balance his album. "The challenge was to decide what to cut down because I've played so much different stuff that it could have ended up not being cohesive, not having an identity. I tried to make it an honest representation of what I do."

Play this along with Duke Levine's **Beneath The Blue** (Loud Loud Music, 2007) and Lyle Brewer's **Wicked Live** (self, 2012) and even Austinites might start harboring heretical 'Boston is a guitar town' thoughts. Incidentally, Miller offered to send me photos without the shades, which he started to wear because of stage lights, but they've become such a trademark that people don't recognize him if he's not wearing them. Also, you can get some more shots of great Miller picking on **Nate Gibson & Friends: The Starday Sessions**, reviewed elsewhere. **JC**

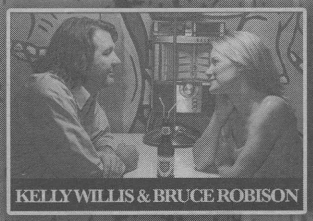
experience the music. the family. the legacy.

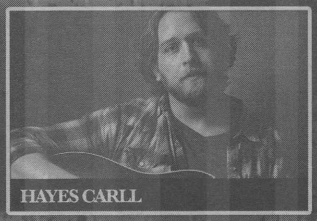
KERRVILLE FOLK FESTIVAL

May 23 - June 9

2013

18 DAYS & NIGHTS
100+ PERFORMERS
42 YEARS STRONG


KELLY WILLIS & BRUCE ROBISON


HAYES CARLL

MILKDRIVE

18 DAYS & NIGHTS | DAILY CONCERTS | KIDSVILLE | ARTS & CRAFTS | CAMPING | FOOD | BEER & WINE | MORE

SCHEDULE | INFO | TICKETS | GO ONLINE

KERRVILLEFOLKFESTIVAL.ORG

© 2013 TEXAS FOLK MUSIC FOUNDATION (501(C)3). PLEASE DONATE GENEROUSLY AND OFTEN. SUPPORTED IN PART BY AWARDS FROM TCA AND THE NATIONAL ENDOWMENT FOR THE ARTS.

Texas Monthly JAMBASE GO SEE LIVE MUSIC T.H. RANCH RESORT HOTEL Conference Center 103.9 CENTRAL WIRELESS Texas Commission on the Arts ART WORKS.

MAY ARRIVALS & DEPARTURES

1st Bonnie Owens • 1932 Blanchard OK
Wayne Hancock • 1965 Dallas TX
2nd Link Wray • 1935 Fort Bragg NC
Ted Roddy • 1958 Corpus Christi TX
3rd Dave Stogner † 1989
Patsy Montana † 1996
4th Dick Dale • 1937 Boston MA
5th Jay Miller • 1922 El Campo TX
Big Bill Glendening • 1924 Taylor TX
Terry Clement • 1934 Evangeline LA
Tammy Wynette • 1942 Itawamba Co MS
Mary Coughlan • 1956 Galway Ireland
Boozoo Chavis † 2001
6th Jimmie Dale Gilmore • 1945 Amarillo TX
Mike Stinson • 1968 Miami FL
7th Riley Puckett • 1894 Alpharetta GA
Roy Hall • 1922 Big Stone Gap VA
Lorrie Collins • 1942 Talequah OK
Terry Allen • 1943 Wichita KS
8th Robert Johnson • 1911 Hazlehurst MS
Riek Nelson • 1940 Teaneck NJ
Mary Egan Hattersley • 1943 Wichita KS
Eddy Arnold † 2008
9th Hank Snow • 1914 Brooklyn Nova Scotia Canada
Sonny Curtis • 1937 Meadow TX
10th Maybelle Carter • 1909 Copper Creek VA
Larry Williams • 1935 New Orleans LA
Arthur Alexander • 1940 Florence AL
Groovy Joe Poovey • 1941 Dallas TX
11th Ocie Stockard • 1909 Crafton TX
Lester Flatt † 1979
Walter Hyatt † 1996
12th Tiny Moore • 1920 Hamilton Co TX
Joe Maphis • 1921 Suffolk VA
Sherry Brokus • 1957 Baltimore MD
13th Mike Stoller • 1933 Belle Harbor NY
Ritchie Valens • 1941 Pacoima CA
Sarah Elizabeth Campbell • 1953 Austin TX
Bob Wills † 1975
14th Jenks Carman • 1903 Hardinsburg KY
Grady Gaines • 1934 Waskom TX
Al Strehli • 1941 Lubbock TX
15th Eddy Arnold • 1918 Henderson TN
Dave Stogner • 1920 Gainesville TX
June Carter † 2003
16th Laura Lee McBride • 1920 Bridgeport OK
Johnny Nicholas • 1948 Westerly RI
Ray Condo • 1950 Hull Canada
Django Reinhardt † 1953
17th Johnny Guitar Watson † 1996
18th Big Joe Turner • 1911 Kansas City MO
Skip Gorman • 1949 Providence RI
Tyree Glenn † 1976
19th Monette Moore • 1902 Gainesville TX
Mickey Newbury • 1940 Houston TX
Webb Wilder • 1954 Hattiesburg MS
Craig Marshall • 1963 Syracuse NY
20th Susan Cowsill • 1959 Canton OH
21st Fats Waller • 1904 New York City NY
Henry Glover • 1921 Hot Springs AR
Charlie Poole † 1931
23rd Lloyd Glenn † 1985
Randy Garibay † 2002
24th Elmore James † 1963
Gene Clark † 1991
25th Norman Petty • 1927 Clovis NM
Roy Brown † 1981
26th Peggy Lee • 1920 Jamestown ND
Jimmie Rodgers † 1933
Levon Helm • 1935 Marvell AR
27th Redd Stewart • 1923 Ashland City TN
Don Williams • 1939 Floydada TX
Jesse Dayton • 1966 Beaumont TX
Bob Dunn † 1971
CB Stubblefield † 1995
28th T-Bone Walker • 1910 Linden TX
Sonny Burgess • 1931 Newport AR
Gary Stewart • 1945 Letcher Co KY
John Fogerty • 1945 Berkeley CA
Jerry Douglas • 1956 Warren OH
29th Danny Young • 1941 Defiance OH
30th Johnny Gimble • 1926 Tyler TX
Dooley Wilson † 1953
Tex Beneke † 2000
31st Lydia Mendoza • 1916 Houston TX
Augie Meyers • 1940 San Antonio TX
Johnny Paycheck • 1941 Greenfield OH

Threadgill's World HQ

301 W Riverside

3rd Shinyribs
4th The Greencards
5th Durden Family, 11am
10th James McMurtry
11th Number Nine Orchestra
12th Stapletones, 11am
15th Jane Ellen Bryant
17th Garrett Leabeau
18th Bill Carter & The Blame
19th Steamboat Renion
24th Alpha Rev
25th Van Wilks
26th Bells Of Joy, 11am
30yj Brandy Zdan & Max Gomez
31st Nakia

Old #1

6416 North Lamar

1st Mandy Prater & Friends
5th Out Of The Blue 11am
8th Tessy Lou & The Shotgun Stars Trio, 7pm
12th Matt Johnson & Freinds
15 Tony Redman
19th Jazz Talent of Today & Tomorrow, 11am
22nd The Leavers
21st AxeSawHammer
29th Emily Grace Clark

www.threadgills.com